

Time Enough for Joy

7. Shoes

$\text{♩}=100$

Soprano solo

Alto solo

Bass solo

Christ-mas three sea - sons: Ad-vent is the time of wait- ing, of ex-pec

Christ-mas three sea - sons: Ad-vent is the time of wait- ing, of ex-pec

Christ - mas three sea - sons: Ad-vent is the time of wait- ing, of ex-pec

S. 5

A. ta - tion, of an - ti - ci - pa - tion; the Na - ti - vi - ty is a time of joy, the

B. ta - tion, of an - ti - ci - pa - tion; the Na - ti - vi - ty is a time of joy, the

S. ta - tion, of an - ti - ci - pa - tion; the Na - ti - vi - ty is a time of joy, the

S. 9

A. in - instant when the di - vine and the hu - man are in - ter - ming - led, when

B. in - instant when the di - vine and the hu - man are in - ter - ming - led, when

S. in - instant when the di - vine and the hu - man are in - ter - ming - led, when

S. 12

A. God, in whose im - age we are made, made him - self in his own im - age; E-

B. God, in whose im - age we are made, made him - self in his own im - age; E-

S. God, in whose im - age we are made, made him - self in his own im - age; E-

15

S. pi - pha - ny is a time of won - der, when we, a - long with those to whom the Na
A. pi - pha - ny is a time of won - der, when we, a - long with those to whom the Na
B. pi - pha - ny is a time of won - der, when we, a - long with those to whom the Na

19

S. ti - vi - ty was re - vealed, ac - know ledge its my - ste - ry.
A. ti - vi - ty was re - vealed, ac - know ledge its my - ste - ry.
B. ti - vi - ty was re - vealed, ac - know ledge its my - ste - ry.

22 $\text{♩} = 176$

A. - | 7 - | 4 - | solo E - pi - pha - ny _____
Org. $\text{♩} = 176$ | 7# - | 4 - | 3 5 |
 | 7 - | 4 - | 3 5 |
 | 7 - | 4 - | 3 5 |

26

A. — is a - bout the Ma - gi, those my - ste - ri - ous wan - der- ers from the
Org. $\text{♩} = 176$ | 5 - | 2 - | 6 - |
 | 5 - | 2 - | 6 - |

30

A. East, as - tro - lo - gers who

Org.

33

A. watched the sky for signs.

Org.

36

S. solo (repeat)

A. Sagittarius: if you see a supernova tonight, jump on your camel and get go- ing, get go- ing...

Org.

37

A. solo (repeat)

A. Capricorn: Your destiny lies in Bethlehem this month. Expect sur prises, expect sur prises...

Org.

38

S. (continuing) Your destiny lies in the stars.

A. (continuing) Your destiny lies in the stars.

T. solo Gemini: A new acquaintance will change your life. Your destiny lies in the stars.

Org.

40

S. o o | 2 - | 7 - | 4 - | 3

A. Don't forget the myrrh. | 2 - | 7 - | 4 - | 3 | solo E-

T. o #o | 2 - | 7 - | 4 - | 3

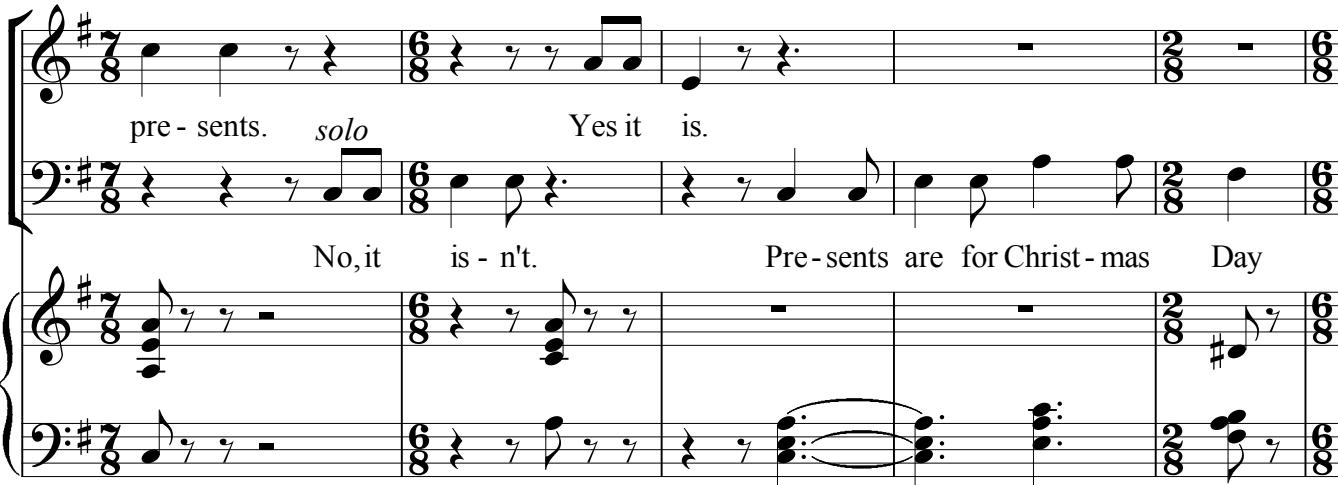
Org.

44

A. pi-pha ny is al-so called Twelfth Night, and is the time of giv-ing | 3 4 | 5 8 | 2 4 | 7 8 | 6 8 | 7 8

Org.

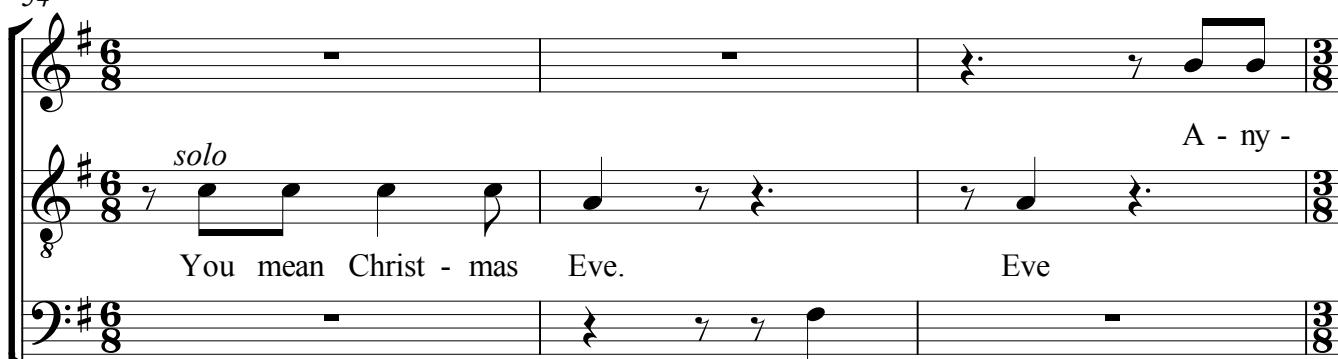
49

A. 

B.

Org.

54

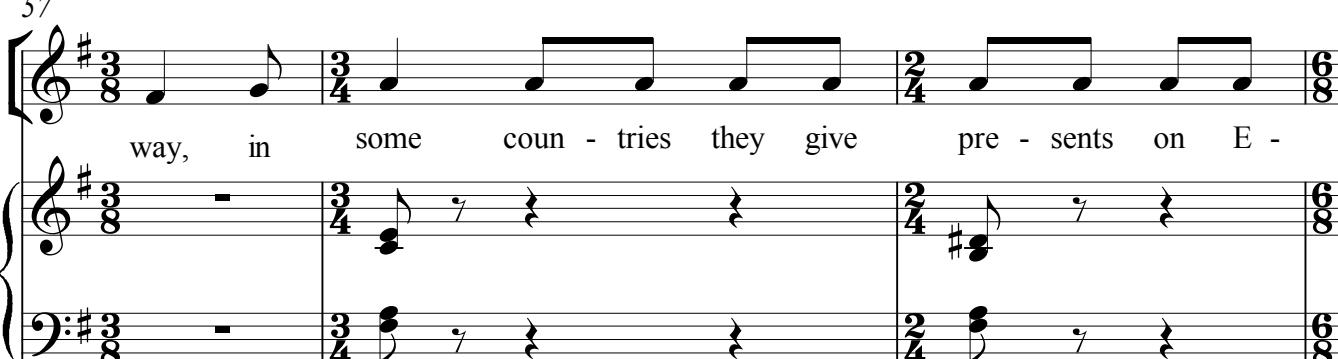
A. 

T. *solo*

B.

Org.

57

A. 

Org.

60

S. - - | - - | 3 8 - | & - - | solo recit.

A. pi - pha- ny,— and they leave out their shoes. Shoes? That's weird.

Org. - - | - - | 3 8 - | & - - |

64

S. - - | - - | & - - |

A. No weirder than hanging a stocking on your fireplace. True.

Org. 8e - - | & 8 - - |

66

S. - - | - - | & - - |

A. No weirder than decorating a fir tree in your living room. No weirder than hanging

Org. 8e - - | & 8 - - |

69

S.

A.

Org.

(*or spoken*)
Well, not just anybody.

mistletoe so you can kiss anyone who happens by.

72

A.

Org.

Im - a - gine the per - fect Christ - mas gift. A child,

76

S.

A.

Org.

tutti

Her
les altri

— hav - ing gone to sleep with vi - sions of su - gar plums — danc - ing in his head. Her

81

S. head.

A. head. What - e - ver. The child wakes up ear - ly Christ - mas

Org.

85

A. stock-ing another solo
morn-ing and rush-es down to see what San-ta left in her or was it her

Org.

90

S. solo
No, shoes are for E - pi - pha - ny.

A. shoe?

T. solo
Be - sides, pre - sents are for

Org.

94

T. *Christ-mas Eve* *Eve*
solo *another solo*

B. Day Day Where did this San-ta guy come from?

Org.

99

B. I don't re - mem - ber him be - ing part of the sto - ry, whe - ther shoes or socks,

Org.

104

S. solo
Was - n't he a saint or some - thing?

B. Eve or Day, trees or fire - pla - ces.

Org.

10

109 *solo*

A. O - kay, o - kay, for - get San - ta. The child comes down on

Org.

113

A. Christ - mas, and looks in some ar ti - cle of clo - thing and finds the per - fect

Org.

118

A. gift, the one she's been an - ti - ci - pat - ing all her life.

Org.

123

A. I was hop ing you would ask. The per - fect gift is in - cense.

T. And what is it?

Org.

127

S. *tutti* In - cense?
A. *les altri* In cense?
T. *tutti* In cense?
B. *tutti* In cense?
Org.

In cense? In cense? solo Frank - in - cense, to be ex-

129

A. act. And of course myrrh.
T. solo What the heck is myrrh a - ny -
Org.

133

A. A - no - ther kind of in - cense.

T. way? Why, oh why would a child want

Org.

138

S. solo And why would Je - sus have

T. that as a Christ - mas pre - sent?

Org.

143

S. another solo want - ed it? I can just see a store hav - ing a Christ - mas close - out

Org.

147

S. sale on myrrh.

T. Who is

B. Now I see why they're so focused on the gold.

Org.

This section of the musical score includes four vocal parts (Soprano, Tenor, Bass, Organ) and their corresponding piano reductions. The vocal parts are written in treble clef, while the organ parts are in bass clef. Measure 147 starts with the soprano and tenor singing 'sale on myrrh.' The bass begins a solo line in measure 148, which continues into measure 152. The organ provides harmonic support throughout. The vocal parts sing 'Who is' in measure 148 and 'Now I see why they're so focused on the gold.' in measure 149. The organ part in measure 150 shows a rhythmic pattern of eighth and sixteenth notes. Measures 151 and 152 feature a 'tutti' dynamic where all voices and instruments play together.

152

S. You are.

A. They are. You are. We all are. Christ-mas

T. fo-cused on the gold? They are. You are.

B. You are.

Org.

This section continues with four vocal parts (Soprano, Alto, Tenor, Bass) and their corresponding piano reductions. The vocal parts sing 'You are.' in measure 152, followed by a 'tutti' dynamic where all voices and instruments play together. In measure 153, the alto and tenor sing 'They are. You are. We all are. Christ-mas'. The bass and organ provide harmonic support. In measure 154, the bass sings 'fo-cused on the gold?' and the tenor and bass sing 'They are. You are.'. The organ part in measure 155 shows a rhythmic pattern of eighth and sixteenth notes. Measures 156 and 157 feature a 'tutti' dynamic where all voices and instruments play together.

158

A. sales, Christ - mas shop - ping, Christ - mas lay - a - way.

Org.

161

A. A ba - by is - n't fus - sy a - bout its pre - sents. The Ma - gi gave

Org.

165

A. Je - sus some - thing that was val - ua - ble to them, just like the

Org.

168

A. lit-tle drum-mer boy, or like A - mahl: You don't real-ly think Je-sus need-ed a

Org.

172

A. crutch, do you? But there's some - thing more im-

Org.

176

A. por - tant than the gifts. *solo*

T. Let me guess: mak - ing time for joy.

Org.

181

A. How did you know?

T. We've been sing-ing a - bout it for an hour..

Org.

187

A. Just like the shep - herds, the

Org.

191

A. Magi left their bu - sy sche - du - les be - hind and made time for what's real - ly im

Org.

196

A. por - tant, ac - know - ledg - ing the Na - ti - vi - ty and

Org.

199

A. ce - le - brat - ing with o - ther peo - ple. They took lots of

Org.

203

A. time, pro-bab-ly weeks. Surely we can spare a few hours.

Org.